

ISSUE

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PARKERGRAM

DEC 1957



international

The beauty of this mosaic sidewalk on Avenida Rio Branco provides a reason why you should watch where you walk in Rio de Janeiro. (see pages 4 and 5)



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EDITORIAL

Building a better mousetrap, it has long been recognized, is not always enough. To get the world to beat a path to the Shipping Room door, it is necessary to tell people about the product through Salesmanship and Advertising. And if mass production is involved, the commodity, be it mousetrap or button hook or writing tool, had better be priced right.

Here we come to the crux of a decision that was made here at Parker when the new T-Ball pen was released for manufacture following successful research and development phases. It was then that Parker Pen decided to market a significantly better ball pen at a price that was within the means of not merely select categories of the world's consumers, but tens of millions of the world's literate population. With the T-Ball, Parker would seek the "mass market" as well as the "class market."

Invoking manufacturing know-how and all the other considerable skills that go into the making of a precision instrument, Parker pinched down costs, determined that the new T-Ball product could be made efficiently and dependably—with profit to the maker and the retailer.

Never before had Parker offered a first-line product at so low a price. Never before had a quality instrument been placed within the reach of so many of the world's pen users. Thoughtful people here consider it one of the most important decisions the company has made in a decade or more.

In Latin America, in Malaya, in France, in Britain, everywhere, this new, fascinating writing tool by Parker is now readily available to the man on the street, whether he is counting his take home pay in pesos, pounds or piastres.

Competitors, customers, and introspective retailers, too, could interpret this move in but one way. Parker is out to solidify and increase its position of favor in the eyes of the world's multitudes.



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LETTERS

From the editor:

With this issue, we bring to a close the first year of publication for PARKERGRAM INTERNATIONAL. Early in 1957 when Issue One was born, we outlined the reasons why we were introducing a new publication. We said it would provide Parker dealers with a "further insight into the Company's policies and planning." Secondly, and this we consider important, it would "allow them a platform through which to be heard in return."

We would like every Parker dealer to use this publication as his platform. It affords the opportunity to talk directly to 10,000 other dealers like yourself. Men of many lands.

Perhaps some important person in your country has purchased a pen from you. That is a story we would like to know for the pages of PARKERGRAM INTERNATIONAL. Perhaps you have planned a window display of which you are proud. That, too, is something we would like to show in P.I. Or, by chance, there may be a mosaic sidewalk in your community (like those of Rio de Janeiro described in this issue). We would like to hear about it.

These are the things you, as a dealer, can contribute to Parkergram International. And there are many more, we're sure.

• • •

Kudos

Permit us to congratulate you very cordially for the contents and presentation of PARKERGRAM INTERNATIONAL Issue No. 2, which has been a surprise for us as well as for our dealers. The illustrations and information which you have published on the Bridges of Paris attracted our attention greatly and makes this magazine more attractive for its readers.

If you adopt this system for the coming issues, publishing illustrated information on countries in which Parker products are distributed, you will contribute more to the approach among all your distributors.

Enrique Restrepo J.
Restrepo, Uribe & Company Ltd.
Bogotá, Colombia

We are in receipt of your second issue of Parkergram for year 1957 and are very proud to read the words concerning our new store, altogether with photograph of our front door.

We sincerely wish to thank you for this great honor.

Christian Rimbaud
Roger Albert
Fort-de-France, Martinique

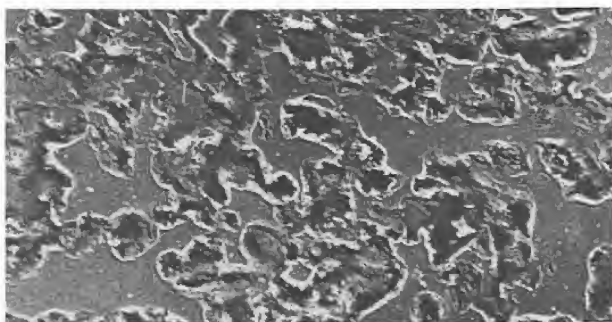


PARKER PEN ANNOUNCES

The T-BALL Ballpoint Pen

The craters of the moon have been reduced infinitesimally and implanted on a ball of tungsten carbide which measures a tiny one millimeter in diameter. The result is a new kind of ball point pen writing, free from skip and miss on oily or glossy surfaces. The result is new Parker T-Ball pen!

Writing with the Parker T-Ball is non-skip because of 50,000 microscopic grippers on its porous surface which provide the necessary traction to keep the ball rolling on the smoothest



of writing materials—places where ordinary polished steel balls merely slip and slide.

The writing instrument industry tried various methods of fabricating a textured ball, believing it to be the solution to this skipping. It was simple to etch the shiny surface of a steel ball with diamond grit or acid. But these methods produced an uneven, temporary texture which soon wore smooth or chewed away at the seat of the pen point.

A scientific process known as "sintering" was what finally produced a true textured ball—the T-Ball. Sintering is a controlled bonding together of particles by using heat. In the T-Ball, over five million uniform microscopic tungsten carbide particles are bonded together with the resulting structure roughly approximating a sugar cube or a metallic sponge, but with a hardness near diamond-like.

Internally, the T-Ball is a mass of connecting channels. Technicians estimate that the ball in a medium point T-Ball Jotter has 25,000 such veins totaling about 35 feet in length.



▲ *The new Parker T-Ball ballpoint combines the finest mechanical features with sophisticated styling.*

◀ *A photomicrograph of the track of a T-Ball shows the microscopic grippers which keep the ball rolling ink onto the slickest of papers, glossy photographs, and even grease spots.*

The porosity of the T-Ball is demonstrated when smoke is blown through enlarged scale model of the actual ball.



Watch Where You Walk in Rio

Mosaic sidewalks are expensive to construct. On a bed of concrete overlaid with sand or cement, workmen using wooden patterns hand-place each tiny piece of stone. It is slow, tedious labor but the end result is spectacular.

Mosaic sidewalks were introduced in Brazil in 1905 by Rio's Mayor Pereira Passos, an engineer who is credited with beautifying and remodeling the city into a modern metropolis. Avenida Rio Branco (then called Avenida Central) was the first to receive mosaic treatment and Passos brought in experienced Portuguese pavers to do the job. Those who have traveled in Portugal will recall Avenida de Liberdade, Lisbon's main thoroughfare, with its black and white mosaics. The unique sidewalks were introduced in Portugal in the early 19th Century by an engineer named Pinheiro Furtado.

The alternating black and white waves of Avenida Rio Branco changed suddenly to garlanded floral patterns, butterflies, rosettes and spirals in the vicinity of the Navy and Jockey clubs. These designs reflect the era of architectural gingerbread which created many of the surrounding buildings.

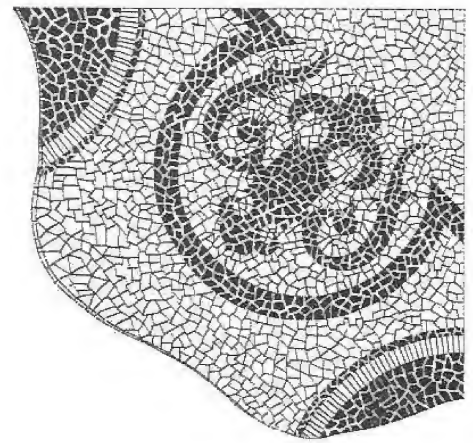
Today, mosaics are not confined to midtown plazas and avenues, but have invaded many residential areas, especially those of Southern Rio. One of these is the three-mile-long Avenida Atlantica which stretches past the world famous Copacabana Beach. It is said that some visitors to Rio who walk along Avenida Atlantica are apt to become seasick from its rhythmic, undulating design.

And more than any, the sidewalks of Avenida Atlantica captures the spirit of Rio de Janeiro; holding within its mosaic design the relentlessness of the omnipresent sea, the emotional gyrations of the Samba and the gay impetuousness of the Cariocas themselves.

On Avenida Atlantica which sweeps in a graceful arch between modern skyscrapers and Copacabana beach, in Cinelandia at the top end of Avenida Rio Branco or further down in the vicinage of the Navy and Jockey clubs, an alert observer will catch the twinkling of Brazilian sun on Arrow clips as the Cariocas (long-time residents of Rio de Janeiro) stroll about. And these minute fiery flashes offer momentary challenge to the dazzling spectacle of Rio's mosaic sidewalks beneath their feet.

But these are brief instances and easily go unnoticed, while the mosaic splendor of the "Portuguese sidewalks" is everywhere. Their designs are made of curves, squares, polygons, floral motifs, Greek keys, friezes, stars, parallels, and vary from block to block and often within a block. The tiny pieces of stone, juxtapositioned but never touching, are like gigantic jigsaw puzzles. Generally, they are white limestone with black basalt, but can be rose, green or gray, depending upon the stone used.

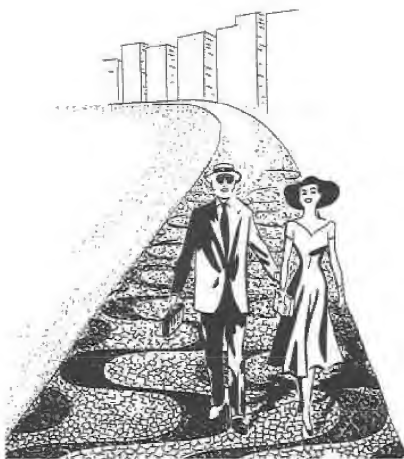
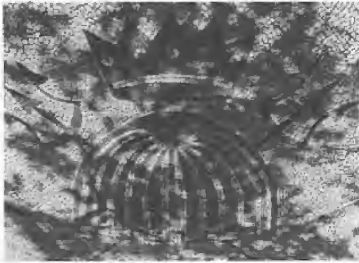




Rio de Janeiro's mosaic sidewalks appear quite fragile to visitors. They are surprised to learn that the sidewalks survive years of wear far better than traditional materials. Only occasionally do they require repair.

The undulating design of the walks of Avenida Rio Branco in the Cinelandia section of Rio de Janeiro make some visitors light-headed until they become accustomed to strolling over them.

Some establishments have their insignia or name laid into mosaic sidewalks, like this emblem of the Navy Club.





Tuanku Abdul Rahman (center) Paramount Ruler, and High Commissioner Sir Donald Mac-Gillivray (right) during signing ceremony.



Kenneth and Daniel Parker place new Malayan flag into the Path of Nations.

Merdeka in Malaya

The crowds paraded and sang in the streets, banners waved and a new flag was raised above the minarets of Kuala Lumpur. It bore the Islamic crescent and an eleven-pointed star designating the eleven regions of the sovereign state of Malaya, newest member-nation of the British Commonwealth. The day was called "Merdeka," Freedom or Independence Day.

Merdeka signaled the beginning of the rule of Tuanku Abdul Rahman, prince of the Malayan state of Negri Sembilan. The 62-year-old Cambridge-educated lawyer was elected by fellow princes for a term of five years.

The six million people of Malaya enjoy a per capita income

\$300 higher than Japan and five times that of the Peoples Republic of China. But, in this new-found independence, there is a challenge. Seventy-six per cent of Malaya's economy is based on but two exports, tin and rubber. Remembering how quickly World War II severed lines of trade, the leaders look to diversification into light industry for a secure future.

Meanwhile the world offers tribute to the new nation, tribute highlighted by the placement of the crescent and star in the Path of Nations at The Parker Pen Company in Janesville, Wisconsin, 13,500 miles from Kuala Lumpur. The flag was the gift of Gian Aurely, Parker's distributor in Singapore.



The new Malayan flag is presented to Mr. Daniel Parker by Mr. Gian Aurely, Parker's Singapore distributor.



Through Mr. Gian Aurely, Parker Pen distributor in Singapore, the famous Parker "51" and "61" and other Parker products continue to serve the people of Malaya. Here the truck operated by Montor Limited, Mr. Aurely's company, arrives at the air terminal to receive a new shipment.



WIDE WORLD

A new cinema and television film on the Parker 61 Capillary Pen is being released with narrative in English and Spanish. Prints for cinema usage are full color on 35 mm. Those for television are in black and white on 16 mm. The film opens with a view of an attractive young lady walking away from the camera. "Jane, wait!" says the narrator, "I want you to see the remarkable new Parker 61 pen." In subsequent scenes, the 61 pen is shown filling itself and coming out of the ink clean and dry. Other filmed commercials available are:

16 mm—1184-E, 60 sec., 61 pen; 1185-E, 30 sec., 61 pen; 1186-E, 20 sec., 61 pen; 1197-E, 20 sec., 61 pen.

35 mm—1184-E, 60 sec., 61 pen.

Issue No. 3 of PARKERGRAM INTERNATIONAL introduced a completely new set of display materials for the year-end selling season. At right is illustrated a suggested arrangement for portions of that material in window or in store exhibits.

Often, the appearance of a store will be reflected in its sales records. An attractive interior can be a great stimulant to its sales because it reflects on the merchandise sold there. A prospective customer expects to find quality goods where the surroundings are pleasant. The inner decor of the Pen Shop Planeta, in Enschede, Netherlands is such that it implies that only the finest quality fountain pens can be found there.

Mr. and Mrs. Edwin Bonnici, their daughter Alice and her friend Miss Maria Curmi, spent the better part of a week in Janesville recently during a visit to the United States. Mr. Bonnici is the Parker distributor on the island of Malta. He operates the ABC Stationery & Photo Supply Company. It takes its name, explained Mr. Bonnici, from his wife's maiden name (Alamango), his own name (Bonnici), and his mother-in-law's maiden name (Cook). Mr. Bonnici has been Parker's distributor on the 90-square mile island since 1950. He purchases from the English company.

At right is a view of the ABC Stationery shop and a picture of the family in front of Arrow Park. From left are Hostess Charlene Woodrell, Alice Bonnici, Mr. and Mrs. Bonnici, and Miss Curmi.



PARKER QUALITY CONTROL



Careful, considered detective work isn't confined to big city police forces, TV melodramas, and Hollywood who-dunits. It is a practical and necessary part of every manufacturing process, assuring constant vigilance against faulty products reaching consumers. It's called quality control at Parker Pen and a force of more than 100 men and women are assigned to the job of maintaining the company's reputation for highest quality.

A whole host of variables which individually and collectively affect quality, must be reckoned with by these industrial sleuths. Raw materials purchased from suppliers will vary from lot to lot, thus there is raw materials inspection. Added to these are the human variables—health, attitude toward the work, skill, eyesight, sense of touch, and numerous others. Machinery wear will cause variances; temperature, humidity, the composition of coolants and lubricants vary from day to day and hour to hour. All of these have their effect upon quality.

Deciding the degree of perfection to be adhered to is not an easy task. At Parker Pen, representatives of design, engineering, manufacturing, sales and inspection go into many a huddle before a new product—like the Parker 61—is introduced. Designers naturally tend toward absolute perfection and engineers and manufacturing people must search their technological know-how for methods which will come closest to satisfying the designers and also the sales division. For sales is interested in having the best product for the least price. And in the middle of all this is inspection which is seeking tolerances which it knows from experience can be met. In the conferences between these people, there is much give and take, much compromise, before tolerances are agreed upon.

Once they are, the word of the industrial detectives is law! Stationed at points where there is the most margin for error, where product faults are most apt to occur, they stand guard over quality. If a part or a finished product does not meet their standards—it will not be passed!

CAPILLARY ERA

In the history of pens which carry their own ink supply, there are but three ages: The Dropper Pen Age, when pens were filled with an eyedropper; the Fountain Pen Age, when they were equipped with levers or plungers which the user operated to fill the pen; and the third, which we are now in, the Capillary Age, when a pen fills itself, by itself.

The Parker 61 is a pen of the Capillary Age and it obsoletes all fountain pens because it does away with the human element in pen filling. A Parker sales official once said when we and other pen manufacturers were trying desperately to educate the public in the proper ways to fill fountain pens, that we would have trouble with consumers' filling until we brought out a pen that would fill itself. We have that now.

The 61 of the Capillary Age also eliminates the possibility of mechanical failure, because there is no mechanism.

The approach a clerk should use in introducing a customer to the Parker 61 is this. After the customer has asked to see a fountain pen and a good quality fountain pen is demonstrated, the clerk should say: "Now I'd like to show you a Capillary Pen—a pen without a mechanism. It fills itself by capillary action and emerges from the ink clean and dry. It is shockproof and it is practically leakproof."

For the doubting customer who asks how you can tell that ink is being taken in by the 61, there's a fine little demonstration. The filling end of an empty Parker 61 will ride high off the counter when laid on it. When the pen is full, the filling end will drop to the surface, raising the point off the counter.

BEFORE FILLING

AFTER FILLING

